

MACKNEY'S BANJO TUTOR

COMPOSED AND ARRANGED BY

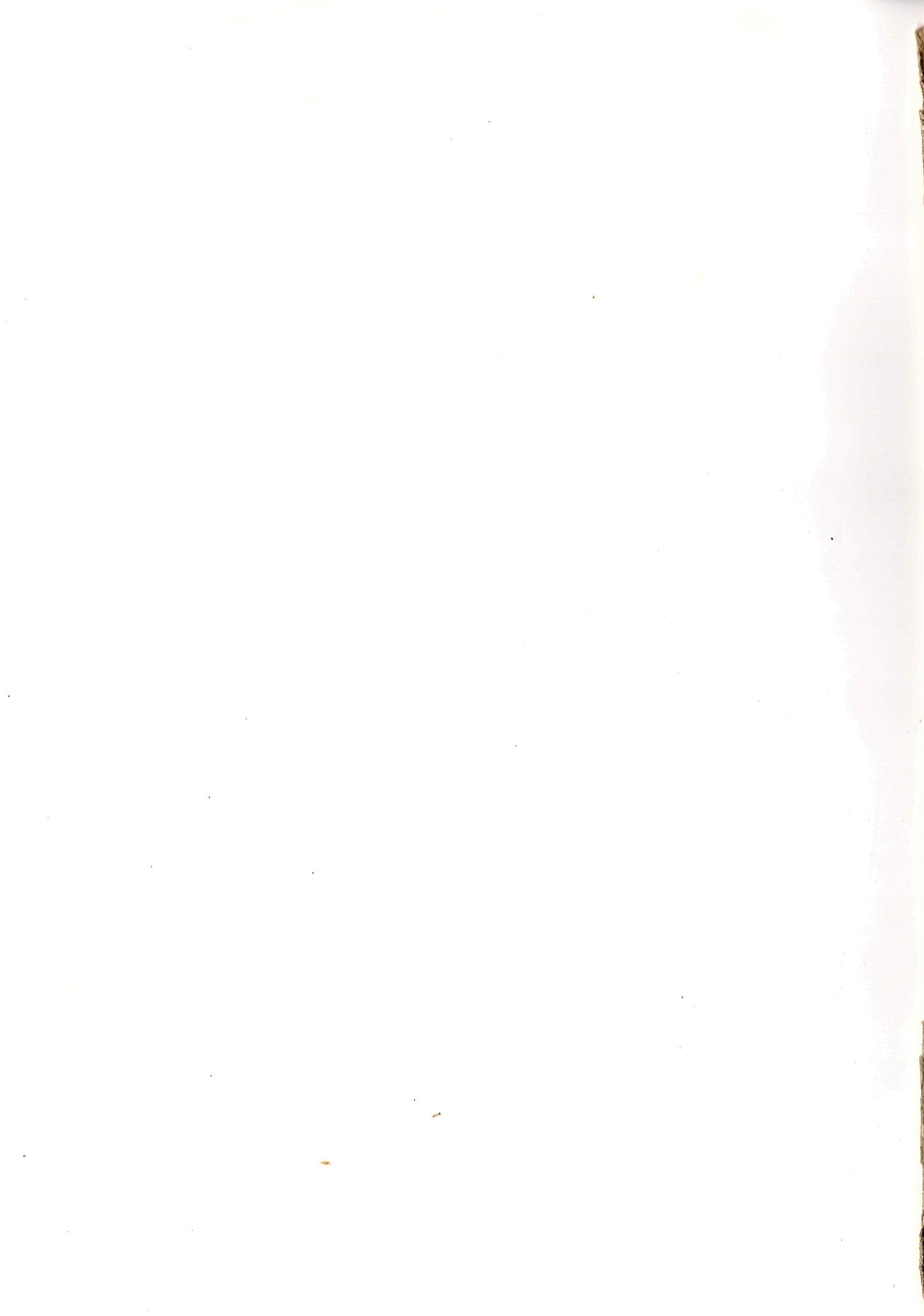
E. W. MACKNEY.

PRICE ONE SHILLING.

ALLAN SMITH,
PIANO DEALER,
EASTBANK ST, SOUTHPORT

LONDON :

J. WILLIAMS, 32, Great Portland Street, W.





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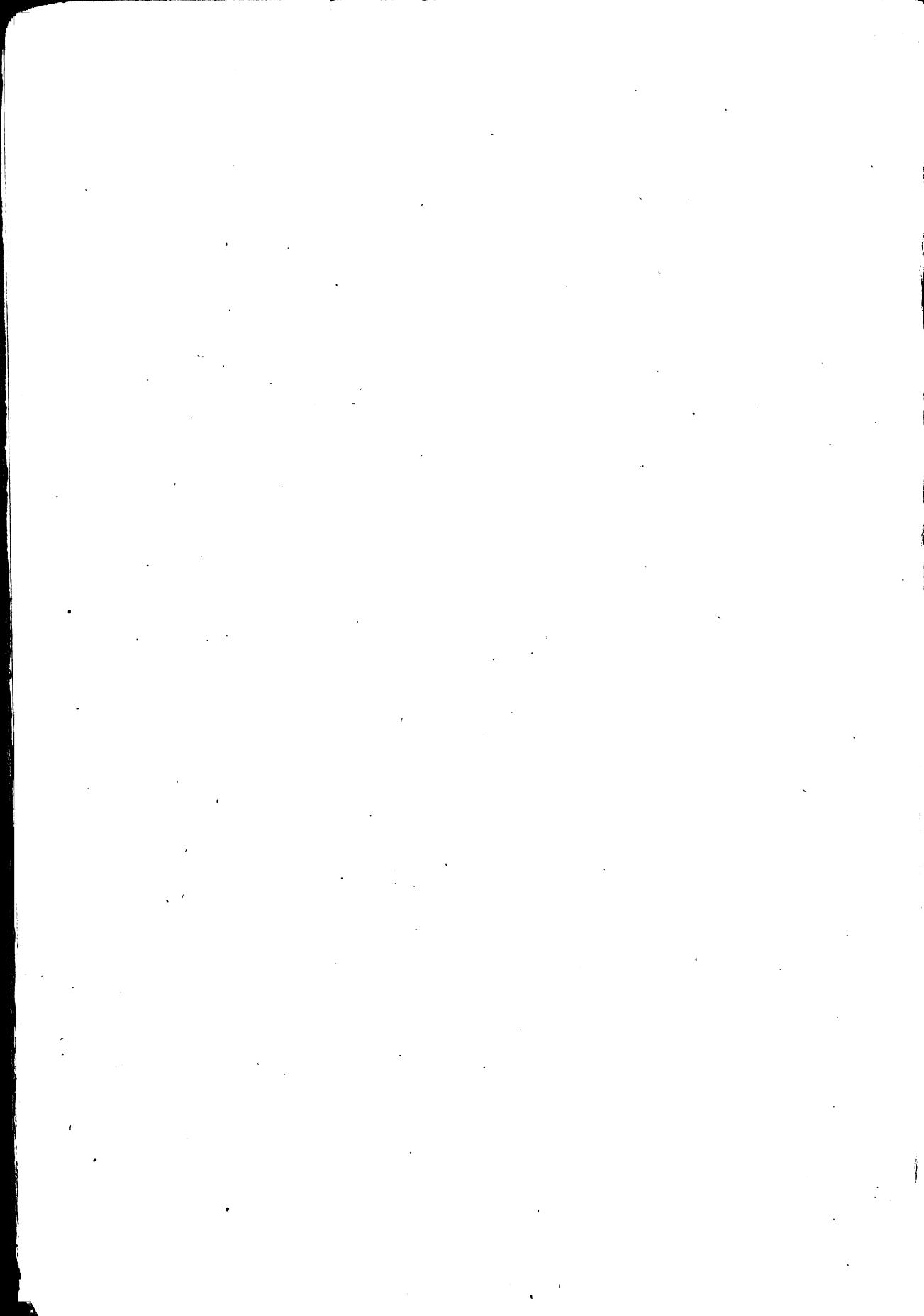
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MACKNEY'S BANJO TUTOR,

CONTAINING

AMPLE INSTRUCTIONS FOR LEARNING

TO PLAY THE BANJO, WITH OR WITHOUT A MASTER,

ALSO A COLLECTION OF

POPULAR SONGS, JIGS, EXERCISES, &c.,

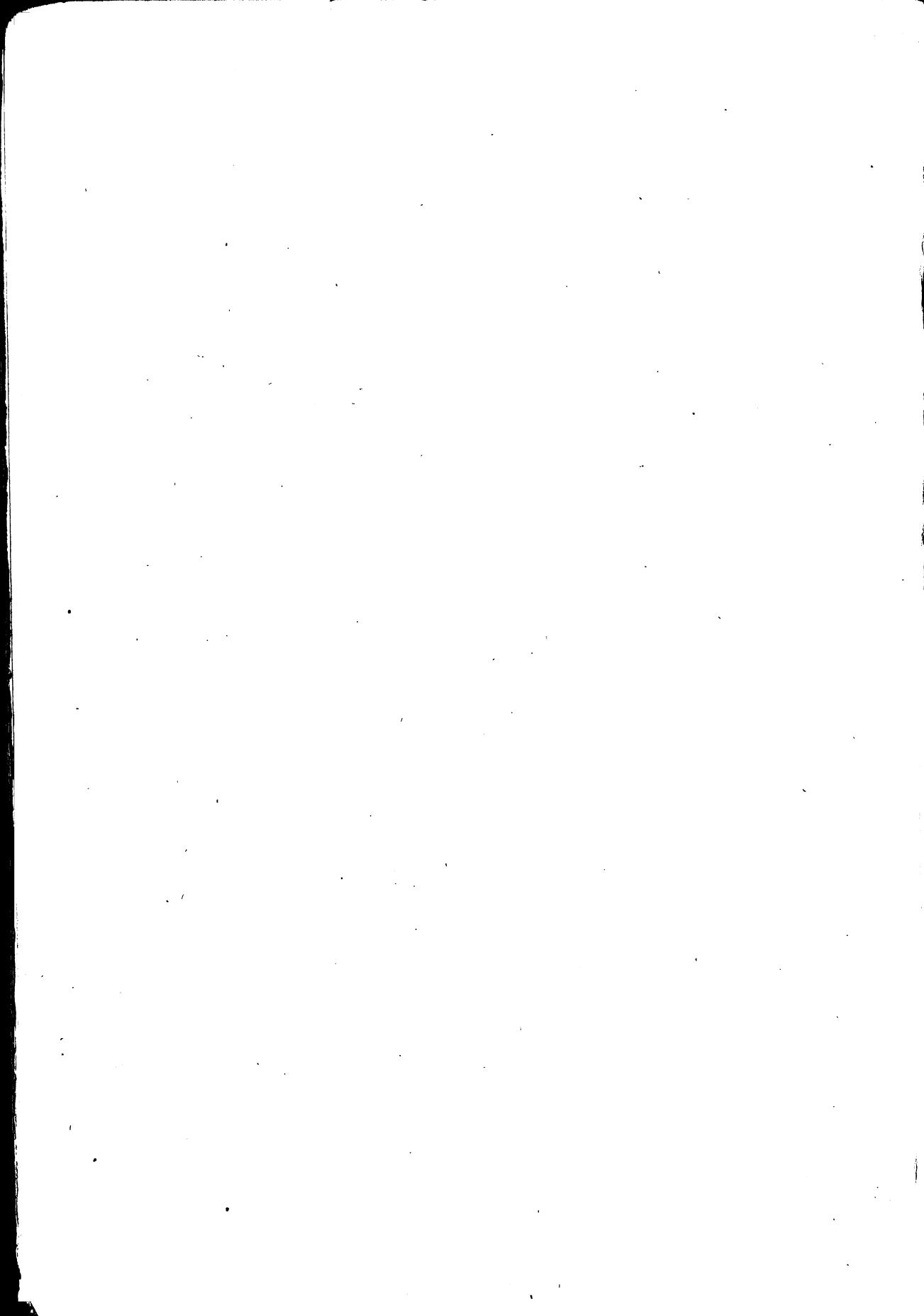
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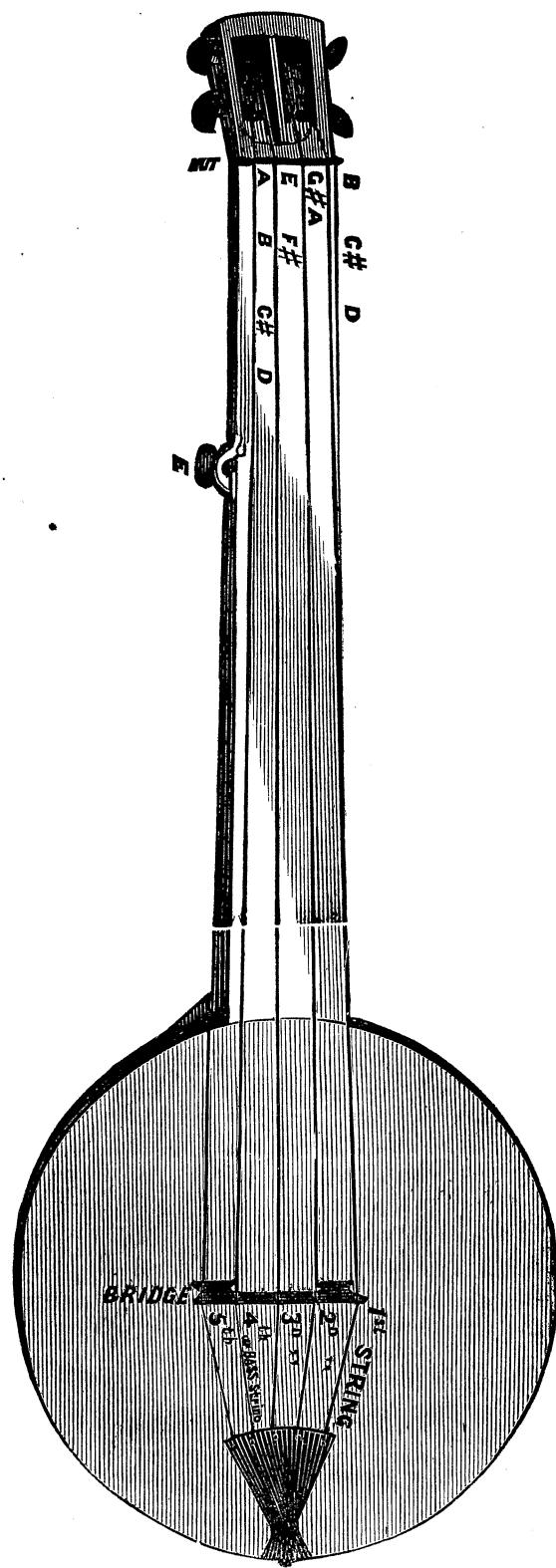
E. W. MACKNEY.

Ent. Sta. Hall.



Price 1s





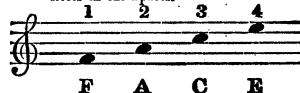
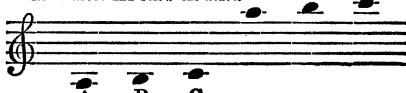
RUDIMENTS OF MUSIC.

Musical sounds are represented by characters called Notes, placed on five lines and in four spaces, termed the *Stave* or *Staff*—

and are named after the first seven letters of the alphabet—

A, B, C, D, E, F, G.

When the Scale extends beyond these seven letters, additional lines are placed above and below the Stave, and are called *Leger Lines*.

Notes on the Lines.	Notes in the Spaces.	Notes above and below the Stave.
		
1 2 3 4 5	1 2 3 4	A B C
E G B D F	F A C E	A B C

SEMITONES (FLATS, SHARPS, AND NATURALS.)

A *Flat*, placed before a Note, lowers it a Semitone.

Flat. Sharp. Natural. Double Flat. Double Sharp.

A *Sharp* raises a Note a Semitone.

				
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A *Natural* restores the Note to its original pitch.

A *Double Flat* lowers a Note a whole Tone.

A *Double Sharp* raises a Note a whole Tone.

The Treble, or G Clef, is used for Banjo Music. Signatures of Flats or Sharps being placed after the Clef, apply to all Notes of the same name in the Stave, and also above or below the Stave, throughout the piece.

MARKS AND SIGNS.

Treble Clef.	Single Bar.	Double Bar.	Single Repeat.	Double Repeat.	Pause.
					

The *Single Bar* divides Music into equal small portions.

The *Double Bar* divides Music into parts, called strains, or sentences.

The *Single Repeat*, or *Dotted Double Bar*, means that the part on which side the dots are placed must be repeated.

The *Double Repeat*, or Double Bar with Dots on both sides, means that the parts on both sides of the Double Bar must be repeated.

The *Pause* means that the Note must be sustained longer than its usual value, at the pleasure of the performer.

A curve  placed above or below two or more Notes is called a *Slur*, and means that they must be played in a smooth, gliding manner, termed *Legato*.

A Dot, placed above or below the Notes, means that they must be played in a light, crisp manner, termed *Staccato*.

A mark  means a gradual swell of the tone, termed *Crescendo*.

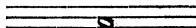
A mark  means a gradual decrease of the tone, termed *Diminuendo*.

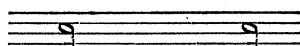
The velocity of movement is specified by certain Italian words, *Andante*, *Moderato*, &c., a list of which will be found on page 2 of this Book, and a more complete list in 'Davidson's Vocabulary of Musical Terms, with their Pronunciation; and The Elements of Music,' price 6d.

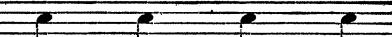
T I M E.

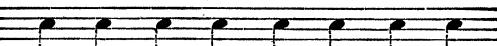
The value of the Notes is decided by their form. Each Note has its relative Rest. See the following examples.

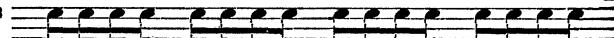
Semibreve.	Minim.	Crotchet.	Quaver.	Semiquaver.	Demisemiquaver.	Semibreve	Minim.	Crotchet.	Quaver.	Semiquaver.	Demisemiquaver.
											

One Semibreve  is equal to

2 Minims 

or 4 Crotchets 

or 8 Quavers 

or 16 Semiquavers 

or 32 Demisemiquavers 

A Dot, placed after a Note or Rest, adds one half to its value.

MACKNEY'S BANJO TUTOR.

DIRECTIONS FOR MAKING THE BANJO.

The length, from the extreme edge of the drum to the nut, to be 34 inches; from the thumb-peg to the nut, eight inches. This peg should be placed in the handle from the side, instead of underneath, making it easier in playing on the positions. The handle should be perfectly straight, and an inch and three quarters wide at the nut; the finger-board must be perfectly level, or the strings will jar on it. The drum should be twelve inches in diameter, and three inches and a quarter in depth; the screws around the drum should not exceed an eighth of an inch in thickness, and be ten in number; the thickness of the iron band around it to be about the substance of a shilling. In making the bridge, be careful to have the fret turn towards the centre, instead of the way in which it is generally made, and place it one inch nearer to the tail-piece than the centre of the drum, which will add considerably to the sound. No more pressure should be used on it than is necessary to keep it in its place. The skin should be a premature calf-skin,—this being extremely thin and transparent. Always select a thin skin, as it is impossible to obtain a good tone from a thick one. This should be drawn over the drum so tight that the bridge will not indent it. By rounding the edges of the drum, it will allow the skin to be drawn much tighter, without fear of cracking.

TO FRET THE BANJO.

The Banjo, as used in England, is very seldom fretted, but for those who prefer the frets the following directions are given.

Great care must be used in doing this. The distance between the nut and bridge must be divided into eighteen equal parts. After putting the first fret on, again divide the space between that and the bridge into eighteen parts; put the second fret on, then again divide from the second fret to the bridge into eighteen parts, and so on until there are as many frets as are required. The bridge, of course, must always be kept stationary. The frets are all to be put the entire width of the finger-board, with the exception of the second, which only crosses the second, third, and fourth strings. The first string must have a small fret an eighth of an inch nearer the first fret.

TO STRING THE BANJO.

The Banjo has five strings, the first, second, third, and fifth of which are Gut, and the fourth is of Silk covered with silver wire.

The strings should be the same distance apart as on a Guitar. For the first string get a very fine first Violin string; for the second a very small second; for the third get either a small third or a large second; for the fourth get the smallest fourth or silver string you can; the fifth must be a little thicker than the first string. It would be better, where practicable, to get Harp strings, the Violin strings requiring more care in selecting, owing to the thickness not varying so much.

TO TUNE THE BANJO.

The first thing particularly requisite is to have the Banjo in tune, to get the correct tone and volume of sound, and have it best adapted to the voice. It is pitched to play in the key of E, four sharps, and A, three sharps, which are the natural keys for the Banjo, although it can be played in any other key, but not with the same ease.

In the keys of A and E, the bass, or fourth string, must be A, the third string E, the second string G sharp, the first string B, the fifth, or thumb-string, E, an octave higher than the third string, and is the same note as the first string on the Violin.

When the Banjo is in tune, the following notes are made on the open strings.

A E G B E
 4th string, open. 3rd open. 2nd open. 1st open. 5th open (thumb string).

To play in the keys of D and G, tune the thumb-string to D, and the other strings accordingly, which will bring G, D, F sharp, and A, at the nut, thus—

G D F A D
 4th string, open. 3rd open. 2nd open. 1st open. 5th open (thumb string).

POSITION AND METHOD OF HOLDING THE BANJO.

The performer should sit in a natural, easy, and erect position. The hoop, or body of the Banjo should rest on the right thigh, close to the body, so that the wrist of the right hand will come directly over the bridge, the thumb over the fifth string, and first finger bent over the first string. The arm must be held still; the hand must be limber at the joint of the wrist. The neck, or handle of the Banjo should rest in the left hand, between the thumb and first finger, usually termed the fork of the hand. The left hand must be so far from the nut as to allow the tip of the first finger to press on the second string, where it is marked A on the Diagram.

THE FINGERING.

The x refers to the thumb.

The figures and letters above the staff refer to the left hand, and those below to the right hand.

The thumb of the left hand is never used; therefore when the first finger and thumb are mentioned, the performer will know they are intended for the right hand.

Owing to the peculiar construction of the Banjo, the performer can play in two keys only, without changing its pitch, these two keys, are the keys of the third string and the fourth string.

In playing Banjo style, the notes must not be picked up with the finger, but must be made by striking down with the back or side of the finger nail of the first finger, the side next the middle finger.

D \sharp , on the first string, is sometimes made with the little finger, and sometimes with the first of the left hand, as the tunes may require.

The left hand must be so far from the nut as to allow the tip of the first finger to press on the second string, where it is marked A on the diagram, about an inch and a half from the nut. The second finger must fall on the first string, where it is marked C \sharp , about an inch and a half from the A, and three inches from the nut. These two fingers are generally put down at the same time and raised together.

There are three terms used in fingering, viz., *fingers down*, *fingers up*, and *snap* or *pull*.

Fingers down, means the first and second fingers in the position described above. *Fingers up*, means the same fingers up. *Snap* or *pull* is done by pulling a string with a finger of the left hand after a note has been made with the right hand, and is exceedingly useful where a run has to be made.

GAMUT IN THE KEY OF A, THREE SHARPS.

Fifth string	Fourth string	Third string	Second string	First string	Second position	Third position
Left hand. E Open	Open 2nd f 2nd 4th	Open 2nd	Open 1st	Open 2nd 4th	2nd 4th	2nd 4th
x thumb	A B C \sharp D	E F \sharp	G \sharp	A	B C \sharp D	E F \sharp G \sharp A
Right hand.	x x x	x	x	x	1 1 1	1 1 1

GAMUT IN THE KEY OF E, FOUR SHARPS.

Fifth string	Fourth string	Third string	Second string	First string	Second position	Third position
Open	Open 2nd f 2nd 4th	Open 2nd	Open 1st	Open 2nd 4th	2nd 4th	2nd 4th
E						

thumb A B C# D# E F# G# A B C# D# E F# G# A

x x x x x x x x x 1 1 1 1 1 1

FIRST EXAMPLE—TO MAKE A STRIKE.

LEFT HAND: fingers down, the first finger on the second string, where it is marked A on the diagram, the second finger on the first string, where it is marked C#.

RIGHT HAND: have the wrist directly over the bridge, strike the first string with the nail of the first finger, and the thumb-string immediately after with the end or ball of the thumb, raise the fingers up and repeat the strike.

Whenever a Note has *two tails*, it shows that it is to be played on the thumb string.

SECOND EXAMPLE—A STRIKE AND A HALF.

Make the strike the same as in the last example, first with fingers down; then make another note with the first finger of the right hand on the first string. The * means to practice so far, and commit to memory before proceeding to the second, and as each part is acquired, start again from the beginning.

Left hand.

Right hand.

MOVEMENTS.

There are five principal movements or motions used in Banjo music, and as these form the basis of all Banjo pieces, the learner should be thoroughly familiar with them.

Whenever the note E of the fourth space of the staff occurs singly, it should be played on the fifth string. When two or more occur, the first should be made on the first string, the next on the fifth string, and so on, thus:

No. 1.

No. 2.

No. 3.

No. 4.

No. 5

CHORDS.

A Chord is a union of two or more sounds, to be played simultaneously.

When a single Chord occurs, it is to be played by the first finger alone, which is done by sliding the finger rapidly over the strings, beginning with the lowest note.

When two or more Chords composed of the same notes occur, the first is made with the first finger, and the second is made by sliding the back of the nail of the thumb rapidly over the strings, commencing with the upper note of the Chord.

[The learner having carefully studied all the previous instructions, and assiduously practised the different movements, is now, if he has at any time contemplated having the assistance of a teacher, in the best position to do so, as the knowledge of the instrument he has already acquired will enable him readily to accomplish many improvements in style and tone that can alone be conveyed by a professor. The publishers of this work would advise all those who desire to become accomplished performers on the Banjo, to avail themselves of the tuition of Mr. Mackney, who, with a liberality that generally accompanies great talent, is willing and desirous of conveying, on moderate terms, a general knowledge of that instrument in which he has delighted so many millions of his auditors.]

JUBA. [To be repeated as often as desired.]

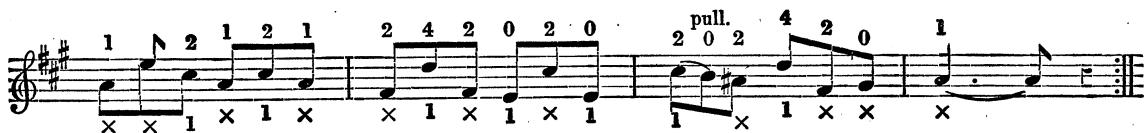
JUBA.

BUCKLEY'S JUBA.

CHROMATIC SCALE.

EXERCISE IN TWO-FOUR TIME.

EXERCISE IN SIX-EIGHT TIME.



CHORDS.



Bill Newcomb's Jig.



Leverett Jig.



Stop Jig.



Yankee Doodle.



Rattlesnake Jig.



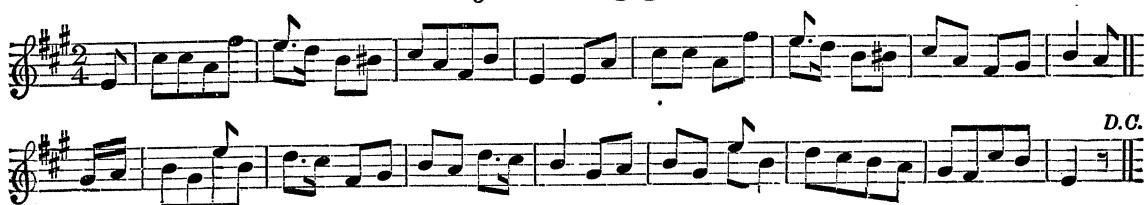
Buckley's Danish Waltz.



Money Musk Reel.



Buckley's Giggle Toot.



Stephen in search of his Mother.



The Poor Wandering Boy.



The Selim Smiter.



Spanish Dance.



The Deep Blue Sea.

Note.—If the pupil should find the chords in the following Songs too difficult, he may play the top note only, as that will give a very good effect; but it is preferable to play the full chords.

J. R. THOMAS.

VOICE. 

BANJO. 

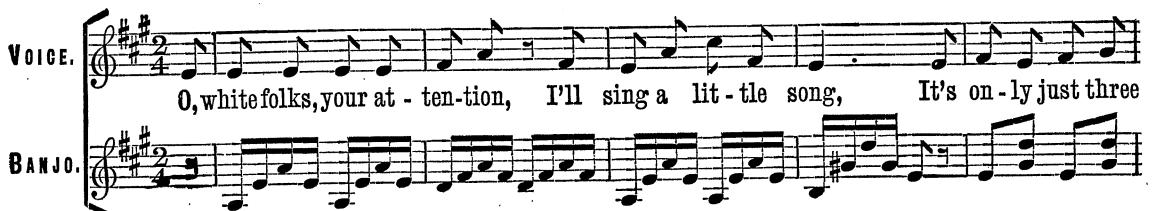


Away to the shining waters
Rippling over the land,
Away to the rocks of coral
Along the moonlit sand.

The glow of health will meet us
On the sweet ev'ning air,
The sparkling waves will greet us
With a murmur'ring welcome there. Oh! &c.

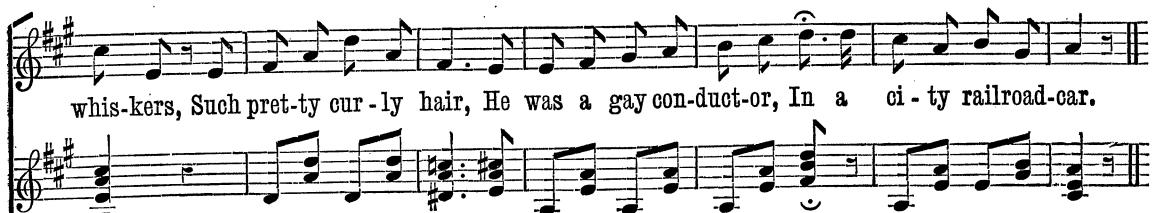
Railroad Conductor.

LEAVITT.

VOICE. 

BANJO. 

CHORUS. 



2 Up came a pretty lady,
With pouting lips so sweet,
He put his arms around her waist,
And help'd her to a seat.
Then came a poor old woman,
That had not got much tin,
He took a chaw of tobacco,
And he never help'd her in.
He had such handsome whiskers, &c.

3 Miss Angelina Pretzels
One day she took a ride,
This gallant young conductor
He sat down by her side.
He made a bad impression,
For she told her dear mamma,
She smelt a cask of whisky
In a city railroad car.
He had such handsome whiskers. &c.

Kiss me Quick and Go.

VOICE.

Soon after dat I gib Turlina
A moonshine promenade,
At last we fetch'd up to de doorstep
Where de old folks stay'd.
De clock struck twelve, her heart struck, too,
And peeping over head,
We saw a nightcap raise de blind,
And what d'ye think she said?

Kiss me quick, &c.

One Sunday night we sat together
Sighing, side by side,
Just like two wilted leaves of cabbage
In de sunshine fried.
My heart with love was nigh to split,
To ask her for to wed,
Said I, 'Shall I go for de priest?'
And what d'ye think she said?

Kiss me quick. &c.

The Glendy Burk.

STEPHEN C. FOSTER.

Moderately fast.

VOICE. 

BANJO. 

CHORUS.

Glen - dy Burk comes down Ho! for Lou' - si - an - a! I'm bound to leave dis

town; I'll take my duds and tote 'em on my back, When de Glen - dy Burk comes down.

De Glendy Burk has a funny old crew,
And dey sing de boatman's song,
Dey burn de pitch and de pine knot, too,
For to shove de boat along.
De smoke goes up and de ingle roars,
And de wheel goes round and round,
So fare you well! for I'll take a little ride
When de Glendy Burk comes down.
Ho! for Lou'siana! &c.

Dey make me mow in de hay-field here,
And knock my head wid de flail,
I'll go wha dey work wid de sugar and the cane,
And roll on the cotton bale.
Ho! for Lou'siana! &c.

My lady-love is as pretty as a pink,
I'll meet her on de way;
I'll take her back to de sunny old south,
And dah I'll make her stay.
So don't you fret, my honey dear,
Oh! don't you fret, Miss Brown;
I'll take you back 'fore de middle of the week,
When de Glendy Burk comes down.
Ho! for Lou'siana! &c.

I'll work all night in de wind and storm,
I'll work all day in de rain,
Till I find myself on de levee dock,
In New Orleans again.

I wish I was in Dixie's Land.

D. EMMETT.

Allegro.

VOICE. 

BANJO. 

2.

Old Missus marry Will, de weaber,
William was a gay deceaber—

Look away, look away, look away, Dixie Land!
But when he put his arms around 'er,
He smiled as fierce as a forty-pounder—

Look away, look away, look away, Dixie Land!
Den I wish I was in Dixie, &c.

3.

His face was sharp as a butcher's cleaber,
But dat did not seem to greab 'er—

Look away, look away, look away, Dixie Land!
Old Missus acted de foolish part,
And died for a man dat broke her heart—

Look away, look away, look away, Dixie Land!
Den I wish I was in Dixie, &c.

4.

Now here's a health to the next old Missus,
And all de gals dat want to kiss us—

Look away, look away, look away, Dixie Land!
But if you want to drive 'way sorrow,
Come an hear dis song to-morrow—

Look away, look away, look away, Dixie Land!
Den I wish I was in Dixie, &c.

5.

Dar's buck-wheat cakes an 'Ingen' batter,
Makes you fat or a little fatter—

Look away, look away, look away, Dixie Land!
Den hoe it down an scratch your grabble,
To Dixie land I'm bound to trabble—

Look away, look away, look away, Dixie Land!
Den I wish I was in Dixie, &c.

Walk along, Joe.

J. BUCKLEY.

Allegro.

VOICE. 

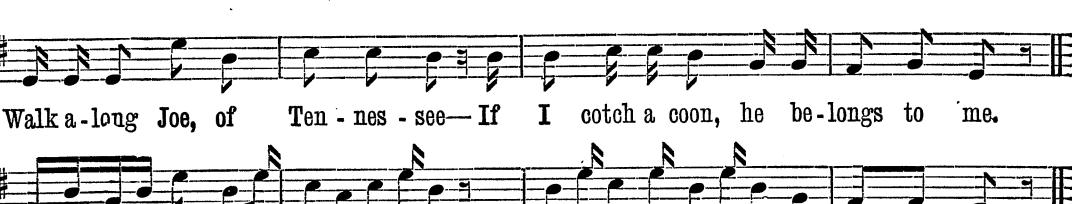
Wid de coon on my back, and de ban-jo on my arm, I mov'd a - long to de

BANJO. 

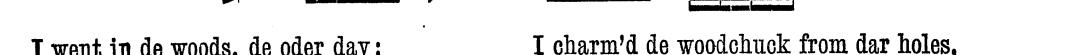
old man's barn; I put him in de barn, right in a-mong de hay, And I kept him dar un-



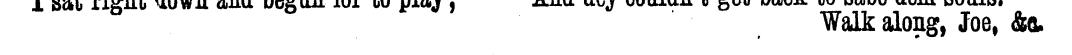
til de next day. Walk a-long, Joe, Walk a-long, Joe,



Walk a-long Joe, of Ten - nes - see— If I cotch a coon, he be-longs to me.



I went in de woods, de oder day;
I sat right down and begun for to play;



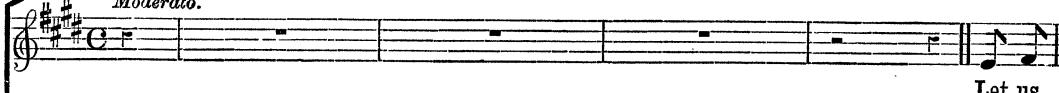
I charm'd de woodchuck from dar holes,
And dey couldn't get back to sabe dem souls.

Walk along, Joe, &c.

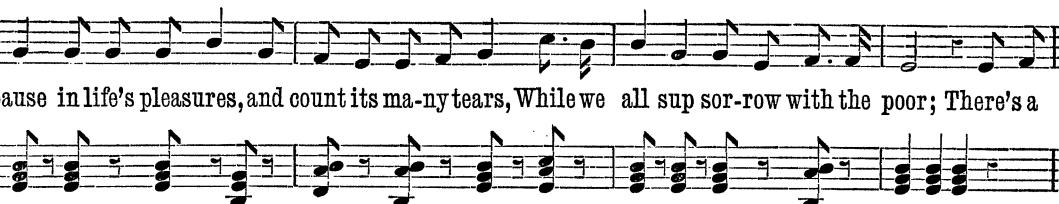
Hard Times, come again no more.

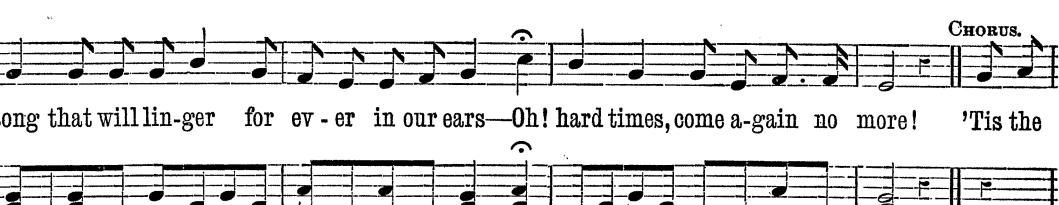
S. C. FOSTER.

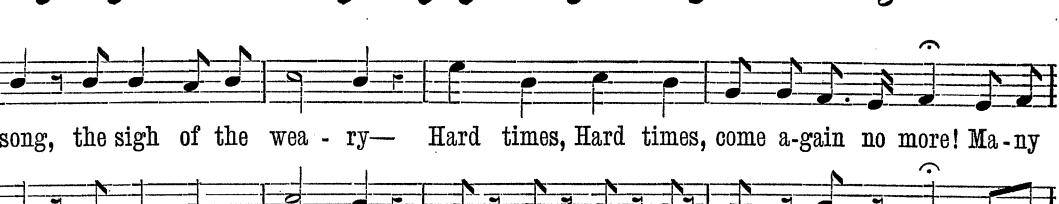
Moderato.

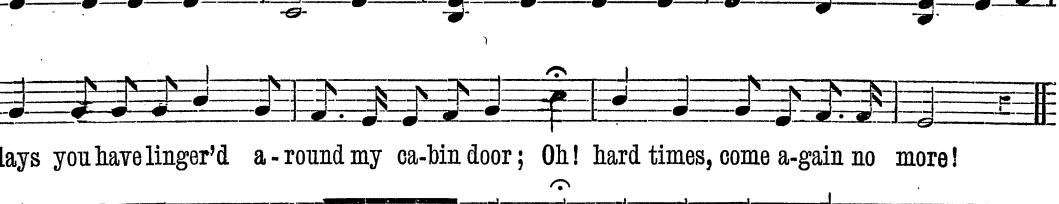
VOICE. 

BANJO. 

Let us
pause in life's pleasures, and count its ma-ny tears, While we all sup sor-row with the poor; There's a


CHORUS.
song that will lin-ger for ev-er in our ears—Oh! hard times, come a-gain no more! 'Tis the


song, the sigh of the wea- ry— Hard times, Hard times, come a-gain no more! Ma-ny


days you have linger'd a-round my ca-bin door; Oh! hard times, come a-gain no more!


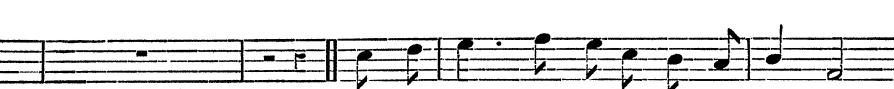
2. While we seek mirth and beauty, and music light and gay,
There are frail forms fainting at the door;
Though their voices are silent, their pleading looks will say,
Oh! hard times, come again no more! 'Tis the song, &c.
3. There's a pale drooping maiden, who works her life away,
With a worn heart, whose better days are o'er;
Though her voice would be merry, 'tis sighing all the day,
Oh! hard times, come again no more! 'Tis the song, &c.
4. 'Tis a sigh that is wafted across the troubled wave,
'Tis a wail that is heard upon the shore;
'Tis a dirge that is murmured around the lowly grave—
Oh! hard times, come again no more! 'Tis the song, &c.

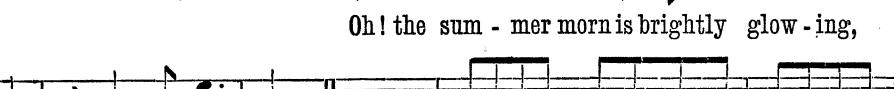
Bonnie Jean.

C. OSBORNE.

Moderato.

VOICE. 

BANJO. 

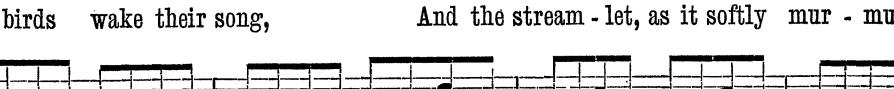


Oh! the sum - mer morn is brightly glow - ing, The

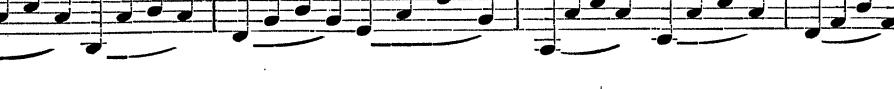


wild birds wake their song, And the stream - let, as it softly mur - murs, So



CHORUS. 

gent - ly glides a long. Where the sweet hedge-rose is blow - ing, In the woodlands



green, There I love to wander With my heart's true queen, My bonnie, bonnie Jean!



2

Yet 'tis not the rosy tint of summer,
Nor the song-birds' joyous lay,
Nor the streamlet's soft and murmuring music,
That makes my heart feel gay;
'Tis her smile that beams upon me,
'Mid each flowery scene;
While I fondly wander
With my heart's true queen,
My bonnie, bonnie Jean!

3

Bonnie Jean, your smiles are always with me,
When absent, love, from thee,
Making joy and sunshine round my pathway,
Wherever I may be.
May they ever beam upon me,
In this mortal scene,
While I fondly wander
With my heart's true queen,
My bonnie, bonnie Jean!

Choose to be a Daisy

If necessary, tune the Banjo one Note lower.

VOICE.



1. I'd choose to be a dai-sy, If
2. I love the gen-tle li-ly, It

BANJO.



I might be a flow-er, My pe-tals clo-sing soft-ly, At twilight's qui-et hour; And
looks so meek and fair, But dai-sies I love bet-ter, For they grow ev'-ry-where; The

wa-king in the morn-ing, When falls the ear-ly dew, To wel-come heavn's bright
li-ly blooms so sad-ly, In sunshine or in show-er, But dai-sies still look

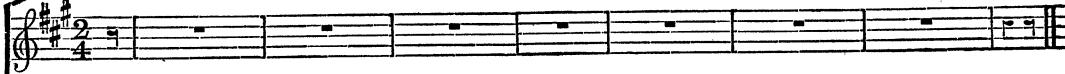
sunshine, And heavn's bright tear-drops too. } I'd choose to be dai-sy, If
up-ward, How-ev-er dark the hour. }

I might be a flow-er, My pe-tals closing soft-ly, At twi-light's qui-et

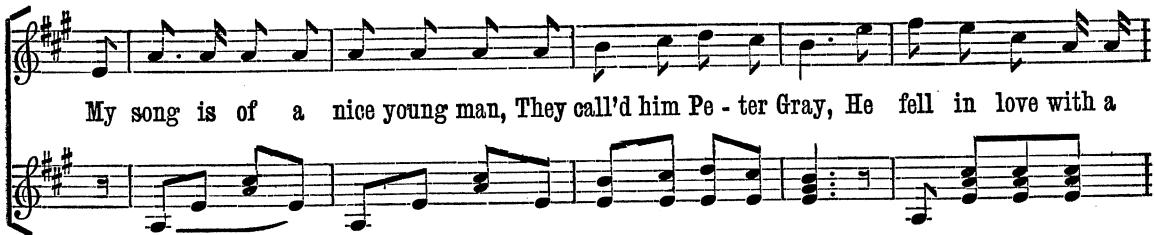
hour.

Peter Gray.

E. W. MACKNEY.

VOICE. 

BANJO. 









They wanted to be married,
But her daddy he said 'No!'
So he cruelly transported her
Beyond the Ohio.
Come back, Peter, &c.
When Lizzy found her love was cross'd,
She didn't know what to say,
So she went and drownded dead herself
In the Sequiania.
Come back, Peter, &c.

Now Peter Gray went trading
With furs and other skins,
When he got scalp'd and tomakawk'd
By the nasty Injiens.
Come back, Peter, &c.
Stern parients, let boys and girls
Get married when they can,
For he who parts two loving hearts,
Ain't worth a single —
Come back, Peter, &c.

Darkies' Christmas Day.

E. W. MACKNEY.

VOICE. 

BANJO: 

Come,
down wid de cane-knife and down wid de hoe, Put nee-dles and treads, gals, a - way;

Take up de fid - dle, and ro-sin de bow, 'Tis Dark - ies' Christ-mas Day. Plum -

beef and roast pudding's de treat, Bones, ban-jo and fid - dle we'll play; So,

Dark - ies, all you dat don't dance, take your seats, 'Case dis am Christmas Day. 'Tis

Dark - ies' ho - li - day, So, dark - ies all, be gay; Come, dark - ies all, both

CHORUS.

great and small, 'Tis Dark-ies' Christmas Day. 'Tis Dark-ies' ho - li - day, 23

let us all be gay; Come, Dark-ies all, both great and small, 'Tis Dark-ies' Christmas

Day.

2.
Ole Whitey Brown's got new second-hand shoes,
What he ole massa wear'd out last year,
Black Peter, the Cook, am down in the blues,
'Cause he can't in his best white appear;
Miss Jane got de gout in her eye,
But she promised to trow it away,
And de 'Plantation Break-down' wid Sambo to try,
'Cause 'tis Darkies' Christmas Day.
'Tis Darkies' holiday, &c.

3.
De table and chairs war spread out in de hall,
And after Ole Quashy say grace,
To eating and drinking de Niggers did fall,
Until dey got black in de face.
Dandy Jem wid a knife and fork eat,
But Nigger Sam beat him by chalks,
Wid his hand and his mout' Sam collar de meat,
Saying, 'Finger war made before forks.'
'Tis Darkies' holiday, &c.

4.
Now, after de feeding, some ob dem got queer,
But dat Nigger Sam was de worst,
So dey geb him a pailful of hot ginger-beer,
For we all tought his boiler would burst.
Coal Black Rose, she turn pale wid de fright,
A shriek burst out from sweet Mary Blain,
While Uncle Tom and Aunt Nell had a fright,
And Ginger Blue look black wid pain.
'Tis Darkies' holiday, &c.

5.
At last some of de Buffallow gals did invance,
And tell them to strike up a round,
And dem dat was able did stand up and dance,
While de sick folks lie down on de ground.
While some was a singing a dance,
De oders were dancing a song,
And de Niggers all, both great and small,
War as happy as the day war long.
'Tis Darkies' holiday, &c.

6.
Miss Nancy Benana comes out wid a squeal,
As round in de dance she did go,
While she was gibbing de toe and de heel
Under de great mistletoe.
It nearly a licker did prove—
Wid a kiss she was almost a faint.
And, by golley, de mistletoe so full wid love,
Dat all ob dem catch de complaint.
'Tis Darkies' holiday, &c.

7.
Sam got screw'd up wid de widow, Miss Jane,
Miss Nancy's lub struck by de waiter.
And Elephant Bet, she drop into lub's pain,
Got snapp'd up wid Bob Alligator.
Ned Floundermouth laugh wid Luce Down,
Dandy Bob, he got hook'd wid Black Sal;
While I got entangled wid Miss Whitey Brown,
And married dat young yellow gal.
'Tis Darkies' holiday, &c.

Sally, come up.

E. W. MACKNEY.

VOICE.

BANJO.

CHORUS.

Last Monday night I gave a ball.
And I invite the Niggers all,
The thick, the thin, the short, the tall,
But none came up to Sally!

And at the ball

She did lick 'em all;

Black Sal was de fairest gal ob all—

My lubly, charming Sally!

Sally, come up, &c.

De fiddle was play'd by Pompey Jones,
Uncle Ned he shook de bones,
Joe play'd on de pine-stick stones;
But dey couldn't play to Sally!

Ole Dan Roe

Play'd on de ole banjo,

Ginger Blue de big Drum blew;

But he couldn't blow like Sally!

Sally, come up, &c.

Dar was oat lubly gal, Miss Fan,
Wid a face as broad as a frying-pan;
But Sally's is as broad again—

Dar's not a face like Sally's!

Sh's got a foot

To full out de boot,

So broad, so long, as a gum-tree root,

Such a foot has Sally!

Sally, come up, &c.

Sally can dance, Sally can sing,
De cat-choker reel, and break-down
To get de Niggers in a string [fling];

Dar's not a gal like Sally!

Tom, Sam, and Ned,

Dey often wish me dead;

To dem both all tree I said,

Don't you wish you may get my Sally?

Sally, come up, &c.

Sally has got a lubly nose,
Flat across her face it grows,
It sounds like tunder when it blows,
Such a lubly nose has Sally!

She can smell a rat,

So mind what you're at;

Its rather sharp although its flat,

Is the lubly nose ob Sally!

Sally, come up, &c.

De oder night I said to she,
'I'll hab you, if you'll hab me,'
'All right,' says she. 'I do agree,'

So I smash up wid Sally!

She's rader dark,

But quite up to de mark;

Nebber was such a girl for a lark,

Such a clipper girl was Sally!

Sally, come up, &c.

Di, Di, Di!

Arranged by ARTHUR STANLEY.

VOICE. 12. P.B. 1. I'm a *tri-ma bal-ter-i-na* as - so - lu - ta, *As-so-*
2. I'm the pet of all the no - ble up - per class - es, *Up - per*

BANJO. 2 1 2 1 3 1 5. P.B.

- lu - ta, as - so - lu - ta! I am famous from St. Pe-tersburg to U-tah, As the dear - est lit - tle dan - cer of to - class - es, up - per class - es! But I'm just as dear to what they call the mass - es, Who are seat - ed in the gal - ler - y and 2nd Barre.

- day! When I fi - gure in a bal - let op - er - a - tic, Op - er - a - tic, op - er - a - tic! All the pit! For they greet me with appla - use enthu - si - as - tic, 'thu - si - as - tic, 'thu - si - as - tic! When my 2nd Pos. 3rd Barre. 3rd Pos. 4th P.B.

gen - tle - men are ar - dent and ec - sta - tic, And this is what I oft - en hear them say - po - ses are par - tic - u - lar - ly plas - tic, They ad - dress me with a cap - ti - va - ting wit - 3rd Barre. 2nd Pos. 2nd Pos. 5. P.B.

Slower.

"Fie, Di! try Di! not to be so shy, Di! My Di, why, Di, will you not re - ply, Di?
"Hi Di! why Di! you're a lit - tle *li - dy!* *Sy* Di, my Di, ain't you kick - ing high, Di!

2nd Pros.

Charming lit - tle dan - cer, on - ly give an an - swer, If you do not love me I shall die, die, die!" See her give a twirl, boys, that's the sort of girl, boys, She can knock'em any time, can Di, Di, Di!"

1st time. || 2nd time. ||

R.H. 2 1 2 2 7th Pys. 5 P.B. 3rd Pos.

But whenever I'm across the big Atlantic—
Big Atlantic!

Then I meet a welcome positively frantic
From the open-hearted people of the West!
I am loved by all Bostonians and New Yorkers
And New Yorkers—
And the big Chicago men who deal in porkers,

And this is how their passion is expressed—
"Hi, Di! say, Di! guess you're kind of spry, Di!
My Di! why, Di! how is that for high, Di!"

Our enlightened nation
Can whip all creation,
But we're not a circumstance to Di, Di, Di!"
CHORUS. Hi, Di! say, Di! &c.

The Washington Post March.

J. P. SOUSA.

Tempo marziale.

1st BANJO.

2nd BANJO.

2

mf

1st time. 2nd time.

The image shows ten staves of musical notation for a solo instrument, possibly a flute. The music is divided into sections by bar lines and measure numbers. The first section starts with a treble clef, a common time signature, and a dynamic of p . It includes markings for '1st time.' and '2nd time.' The second section begins with a treble clef, a common time signature, and a dynamic of f . The third section starts with a treble clef, a common time signature, and a dynamic of ff . The fourth section begins with a treble clef, a common time signature, and a dynamic of v . The fifth section starts with a treble clef, a common time signature, and a dynamic of v . The sixth section begins with a treble clef, a common time signature, and a dynamic of v . The seventh section starts with a treble clef, a common time signature, and a dynamic of v . The eighth section begins with a treble clef, a common time signature, and a dynamic of v . The ninth section starts with a treble clef, a common time signature, and a dynamic of v . The tenth section begins with a treble clef, a common time signature, and a dynamic of v . The music includes various note heads, stems, and rests, as well as measure numbers and section markings.